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ABSTRACT

The compendium of articles in this journal issue deal with the diverse components of the language arts, communication, and critical thinking curricula. The titles and authors of the articles are as follows: (1) "What to Do until the Doctor Comes: Speech in the Language Arts Classroom" (John Fortier); (2) "Teaching and Thinking Skills: Some Practical Applications" (Mary Kay Bryan); (3) "Getting Children to Tune In" (Caroline G. Majek); (4) "Non-Verbal Communication: A Necessary Tool to Classroom Learning Strategies" (Penny L. Krampien); (5) "Metanalysis: A Linguistic Approach" (Don L. F. Nilsen); and (6) "Introducing Language Concepts" (Nicholas J. Karolides). Also included in this journal are a list of the NCTE Achievement Awards winners, as well as reviews of selected books for children, adolescents, and for teachers. (NKA)

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BEYOND THE TWO R's

January, 1987 Volume 29, No. 2

CS 210 315

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WHAT TO DO UNTIL THE DOCTOR COMES: SPEECH IN THE LANGUAGE ARTS CLASSROOM

JOHN D. FORTIER
Rhinelander Public Schools

About ten years ago when the educational community was renewing its interest in writing as a central part of the curriculum, Marvin Klein, former DPI consultant in Language Arts, made the following observation:

> Oral language ability is too important to the child to be left to chance or to depend upon an arbitrary feeling about its utilization. Instead, it must be viewed as the most important domain of the language arts and should be rooted to an underlying structure which can assure that the components of an oral language program reflect cohesiveness, clarity and sequence.[1]

Supporters of writing and oral language as major components of Language Arts instruction faced significant barriers. Most language teachers were prepared primarily in reading (elementary) or literature (secondary). They were unprepared to teach writing or speech. Teachers perceived both to be time consuming and difficult to evaluate. Nevertheless, in the intervening ten years, writing achieved its rightful place in most of our schools, not only in language arts courses, but also as an important means of improving instruction in the content areas. Many teachers have learned to teach the writing process through state writing projects patterned after the Bay Area Writing Project in California. We have found time for writing in the language arts block by de-emphasizing formal grammar instruction and by reducing the number of worksheets and workbook exercises. New "holistic" methods have emerged to make evaluation of writing more realistic and effective.

Unfortunately, in all but a handful of our largest school districts, oral communication remains the "sick sister" of the language arts. A number of factors may have combined to prevent oral language instruction from achieving the gains that writing instruction has. We sometimes perceive speaking, unlike writing, as a competence which develops independently without instruction. After all, students come to school talking, but few are able to write. Also, we separate speaking artificially from the other language arts. In the universities it appears in one or more separate departments (Drama, Communications, Public Speaking). It requires separate certification in most states.

Things are about to change in Wisconsin. In 1986 several circumstances are forcing us to re-evaluate the role of oral communication instruction in our schools. The legislature and the DPI have proposed new standards which mandate oral communication as a necessary component of language arts instruction. School districts must develop sequential curricula which reflect this mandate. The DPI GUIDE TO CURRICULUM PLANNING IN ENGLISH LANGUAGE ARTS which appeared last spring gives the oral competencies of listening and speaking an equal place with writing and reading. We might say that speaking has "arrived." However, we know that in education there is a considerable gap between verbalization and realization. The barriers to the kind of program envisioned ten years ago by Marvin Klein are still very real. The "sick sister" is not out of it yet.

Readers of my generation will remember a useful family medical book entitled *What To Do Until the Doctor Comes*. (Doctors still did come in those days.) Just what the doctor will be for oral communication instruction remains to be seen, perhaps something similar to the state writing projects. What we can be sure of is, that, like real doctors in 1986, it may be a long time in coming. Meanwhile the language arts teachers of Wisconsin cannot simply stand and wait. The relatively few speech-certified teachers work almost exclusively at the secondary level. Many small districts have no certified speech personnel at all. Therefore elementary teachers and secondary English teachers will bear the burden of the oral communication mandate. Fortunately, teachers are resourceful. They can do many things to improve oral communications without having formal speech training. Please consider this article as sort of an educational WHAT TO DO UNTIL THE DOCTOR COMES, designed to help language generalists. Some of the ten suggestions it advances are more useful at certain grade levels; others apply to all.

1. Remember that some children enter school linguistically impoverished. They may be from single child families where the parents work. They may have had little opportunity for verbal interaction. They may be passive listeners whose main oral experience has been the television. They may be hesitant to respond in normal discourse. Because a certain fluency in listening and speaking precedes successful reading and writing, we must provide ample opportunity in primary grades for structured talk--not simply idle chatter, but more focused discussion. We can divide this talk into two main categories--task talk and topic talk.[2] Task talk takes place in groups of two or more (usually not more than five). The teacher gives the group a task which requires planning. Students make preparations, assign duties, and perform the task.

Topic talk engages the class or a smaller group in focused discussion of a topic of general interest. The teacher should be prepared to perform a "gate keeping" role to ensure general participation. Shared stories and shared experiences provide good topics for such discussions.

2. Recognize that acquisition of speech competence is developmental. Every child progresses through a relatively stable and orderly series of language stages.[3] They do not progress at the same rate of speed. Sometimes our oral language instruction consists largely of correcting children's utterances. If such utterances vary from standard because the child happens to be at a particular developmental stage, such corrections will not only be unsuccessful, but may also make the child feel inadequate. In one such stage children overgeneralize grammatical "rules," producing "hurted" instead of "hurt", for example, in forming the past tense. This kind of error will disappear as the child passes onto the later stages of development. In these cases, teachers should respond to the accuracy of the message, rather than to its form. Other language irregularities, frequently termed usage errors, children acquire from their language environments. We can best eliminate these errors by helping children to internalize standard usage rather than by constantly critizing their own usage. One productive means for achieving this internatlization is DAILY ORAL LANGUAGE, developed in Racine and used by many Wisconsin teachers. You can obtain information about this program by writing to Neil Vail in care of the Racine Public Schools.

3. Children need a variety of speakinn experiences. A communication act occurs in a situational context with a specific audience and purpose. Together these elements determine the form which the communication will take. Audiences range from the self (inner speech) or an intimate friend to a large unfamiliar group at some distance from the

speaker in space (or even time in the case of mediated messages). We may speak for the purpose of sharing feelings, giving information, persuading, entertaining, or participating in social ritual. Each situation presents its own problems which a speaker must solve. The teacher has several concerns in determining appropriate speaking situations for the students. First, the experience should be appropriate for the students' developmental level. Younger children are generally most comfortable with small, familiar audiences. They are more effective at expressing feelings or entertaining than at informing or persuading. At junior high level they grow reluctant to express feelings but can more easily inform and persuade. The teacher must create the proper speaking context for each level. Second, the school situation can limit audience and context flexibility. Unless the teacher explores various possibilities such as role playing, creative dramatics, group task activities, and conferencing, speech experiences may be limited to "public speaking" formats in which the child speaks to the whole class as a public audience. Obviously this is not the way in which most students will spend the bulk of their communication time. On the other hand, this public context should not be ignored altogether. Finally, speech activities require time, especially those which demand individual performances. The teacher can maximize available time by developing group activities through which students can learn the various roles available to them in the small group communication process. A good source for such activities is J. William Pfeiffer, and John E. Jones, *A Handbook of Structured Experiences For Human Relations Training, Vol. I-IV,* published by University Associates of Iowa City.

4. We should not isolate speaking sub-skills from the communication act for instructional purposes. Each oral language experience will require certain competencies. Teachers should determine what these are, teach what is necessary, model the strategy, and relate it to the assignment/experience. The students will then have the chance to practice it immediately in a meaningful context.

5. We should integrate oral communication instruction as much as possible with other language activities (reading, listening, writing) as well as with other content areas. The language teacher can develop existing lessons to include oral elements, thus saving time while expanding the students' speaking experience. Elementary teachers frequently have students read orally as part of the reading block. Some instruction in using pitch, stress, and juncture to enhance reading effectiveness can make this reading activity a significant speaking activity as well. The teacher can point out the need to read text silently before reading it aloud in in order to determine the proper mix of pitch, stress and juncture for interpreting the message. Crowded as it is already, the teaching day cannot accept more content without integrating it with that which already exists. Interested readers may obtain from the DPI a pair of books, *Wisconsin Alternative Curriculum Design in Basic English/Communication Skills* for grades 9 and 10. This material contains a total of fifty lessons designed to include reading, writing, speaking, and listening components. Although designed for ninth and tenth grades, many of the ideas are appropriate for higher or lower levels.

6. Speaking is not solely a verbal process. Students need to learn the importance of facial expression, gesture, body language, distance conventions, eye contact, and gross movement in communication. The video tape recorder permits students to view and assess their own use of these techniques. Discussion can include the relative importance of these nonverbal elements in differing communication situations.

7. A few competencies are so crucial to successful oral communication in almost any context, that they should be emphasized through many experiences in which they are central. These include projection, eye contact, and utilization of feedback. A teacher need not be speech-certified to help students develop these critical competencies. Unless speakers can be heard, no one will ever consider their ideas. Inaudible speakers may be experiencing feelings of inadequacy, but they may simply be unaware of how to project. They may be depending upon the throat rather than the diaphragm to propel the flow of vibrating air which constitutes speech. They may be failing to open their mouths sufficiently, thus muffling their utterances. They may be directing the messages toward the floor rather then toward the audience. But effective projection requires a psychological as well as physical set. Platform speakers must mentally speak to the person at the greatest distance rather than to those at the front of the room. They must feel the confidence which comes from being well-prepared. They must be able to gauge their capacity to fill the speaking area with sound by listening for the sounds reflected from the walls of the room. In addition to increased audibility, the projecting speaker achieves an air of confidence and authority.

Our society interprets being able to meet one's eyes directly as a sign of honesty and self-confidence. Direct eye-contact is, therefore, highly desirable in a speaker. Although speakers may not establish contact with every member of the audience, they must appear to do so. This they achieve by selecting a few persons at random and looking at them occasionally but not in a fixed order. The alternatives to direct eye-contact--looking at the floor or above the audience's heads--suggest either uncertainty, aloofness, or non-involvement.

Good eye-contact also facilitates feedback. Effective speakers must monitor their effect on the audience, altering or fine-tuning their messages in response to what they learn. Facial expression, bodily movement or position, and, in close circumstances, sub-vocalizations can convey responsiveness, lack of understanding, disagreement, hostility, and many other useful messages. The speaker responds to meet the suggested need.

8. Speaking is a complex competency which should, like writing, be evaluated holistically. Ability to perform the act successfully is more important then being able to describe it or answer isolated quiestions about it. This fact suggests that evaluation of oral competency will be more subjective than we might prefer. At the elementary level such evaluation might be confined to oral comments (mostly positive) in response to the "performance" of an assigned oral activity. As students develop and become more self-confident, they respond well to rating sheets upon which the teacher evaluates a performance on mutually agreed upon and pre-determined criteria.

9. Make full use of your local resources. If the secondary school in your district has a certified speech teacher, try to arrange for an inservice for language teachers such as yourself. If none is available, you might still pick up some pointers from a teacher who has worked with a forensics program. Such teachers learn a good deal from experience and might be glad to share what they know, realizing that your efforts will produce better prepared students for the forensic program. Even most small districts employ speech pathologists. These specialists frequently have broad speech backgrounds and are especially well informed about the way in which children acquire speaking competence. Even the chorus teacher can make suggestions for improving projection.

10. Broaden your understanding of speech theory and methods by obtaining professional books appropriate for your grade level. Begin with the *DPI Guide to Curriculum Planning in English Language Arts*. The DPI also has two other useful publications. *A Resource Curriculum in Interpersonal Communication* and *A Resource Curriculum in Public Address*. Both contain some theory as well as specific suggestions for oral language activities at various grade levels. Grade school teachers will find Marvin Klein's *Talk in the Language Arts Classroom* an excellent background source. *Non-Verbal Communication in the Elementary Classroom* by Mary O. and John M. Wieman will introduce the instructor to a possibly unfamiliar but most important topic. Both of these books are available through NCTE/ERIC. The bibliographies in all of the above sources will suggest other helpful works.

All in all, the speech situation is not so hopeless. The current graduation standards and guidelines permit speech courses, taught by speech-certified teachers, to meet some of the English requirements. Beginning on February 11, the University of Wisconsin extension will offer an eleven-week ETN course on implementing oral language instruction. This course is open to teams of teachers from districts which are working on curriculum. Teacher training institutions are beginning to look at alternatives to existing programs which might include more speech work. Perhaps the doctor will arrive sooner than we expect!

NOTES

1. Klein, Marvin L., *Talk in the Language Arts Classroom*. (Urbana, IL: NCTE/ERIC, 1977) pp.33-34.

2. Moffett, James, and Betty Jane Wagner. *Student Centered Language Arts and Reading, K-13*. (Boston: Houghton Mifflin, 1976).

3. Klein, p. 18.

Getting Children to Tune-in
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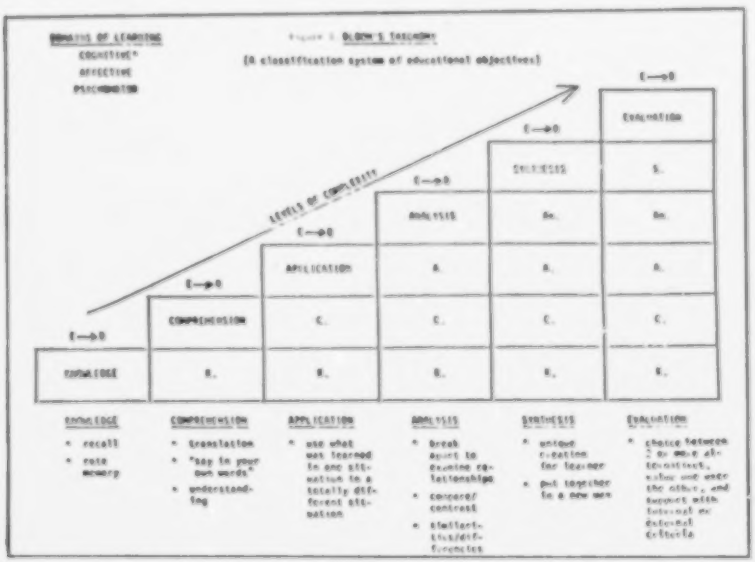
TEACHING AND THINKING SKILLS: SOME PRACTICAL APPLICATIONS

MARY KAY BRYAN
Chippewa Falls Senior High School

A major educational focus of the 80's is the teaching of critical thinking. Literature on this subject assures us that there is not only a need for such instruction but also that thinking skills can be taught, readily and appropriately, by attending to only a few of these skills at a time and by using the existing curriculum. What follows are some suggestions that might be helpful to you as you consider altering your lesson plans. If you don't spot your teaching style in the examples given, read further on the subject until you feel comfortable with what you've found. Remember, experimentation is allowed; mistakes are tolerated; the cause is--above all--worthwhile.

Since Bloom's taxonomy has become the source of the jargon of the teaching thinking skills movement, the first thing to do is to become well acquainted with it. Use it to give structure and direction to your instructional objectives, and realize that it paves the way to communication with both administrators and your colleagues when you want to exchange ideas about the "cognitive domain." Figure 1 is an outline of the taxonomy, and Figure 2 makes it a bit more usable.



THINKING SKILLS AT THE KNOWLEDGE LEVEL

Clustering

Put a cluster word on the board, invite students' reactions to the word, and then group or categorize these reactions around the cluster word. For example, put "walls" or "Wall Street" (or both--one at a time)

on the board before beginning the reading of "Bartleby the Scrivener" (a story of Wall Street). This activity can help students zero in on Melville's symbolism and give them that "anticipatory set" we hear so much about. Also, as an aid to organizing or connecting ideas, clustering is useful during reading, and it is a handy way to review after reading.

Sorting

Lift out of a story several statements that relate to major developments in the plot. Scramble the statements so they are surely not in chronological order, and give a list of them to your students. As a lead-in to a discussion of the story line, ask the class to number the events in the order of their occurrence.

Figure 2 Taxonomy of Thinking Levels

Level	Cue Words	
KNOWLEDGE Recall Remembering previously learned material	Observe Repeat Label/Name Cluster List Record Match	Memorize Recall Recount Sort Outline/Name/Order/Recite Define
COMPREHENSION Translate Grasping the meaning of material	Recognize Locate Identify Restate Paraphrase Tell Describe	Report Express Explain Review Cite Discuss/Support Summarize Precise/Abstract
APPLICATION Generalize Using learned material in new and concrete situations	Select Use Manipulate Sequence Organize Imitate Show/Demonstrate Frame How To Apply	Dramatize Illustrate Test Out/Solve Imagine Information Known

Level	Cue Words	
ANALYSIS Break Down/Discover Breaking down material into its component parts so that it may be more easily understood	Examine Classify Distinguish/Differentiate Outline/Map Format Graph Map Relate To	Characterize Compare/Contrast (Similarities/Differences) Question Research Interpret Debate/Defend Refute Infer Conclude/Draw Conclusions Analyze
SYNTHESIS Compose Putting material together to form a new whole	Propose Plan Compose Formulate Design	Construct Emulate Imagine/Speculate Create Invent
EVALUATION Judge Judging the value of material for a given purpose	Compare Pro/Cons Prioritize/Rank Judge Decide Rate Evaluate Criticize Argue	Justify Convince Persuade Assess Value Predict

THINKING SKILLS AT THE KNOWLEDGE LEVEL

Beach's Guided Literature Assignments (1986)

Used before, during, and after reading a text, these guided assignments develop skills of comprehension, application and analysis. Constructing a guided assignment involves six steps: (See Figure 3)

1. Define the overall purpose.
2. Determine the final outcome; i.e., essays, group discussions, diaries, etc.
3. Define the scope of the assignment.
4. Select and sequence activities from the catalogue.
5. Formulate directions.
6. Format assignments.

Figure 3. An Adaptation of Beach's Guided Literature Assignment

PURPOSE: To analyze a character in fiction.
FINAL OUTCOME: Three written compositions: a) describing, b) explaining, and c) judging the character.
SCOPE: Native Son by Richard Wright
SEQUENCE: In order to demonstrate the ability to analyze a character in fiction, students will
1. List information about Bigger Thomas' traits, acts, relationships, fears, etc.
2. List information about events and setting.
3. Infer/explain Bigger's intentions.
4. Infer/explain Bigger's perspective/outlook.
5. Infer social norms, conventions, or value assumptions.
6. Judge Bigger.

DIRECTIONS:
A. List facts from the novel about Bigger's physical appearance and mental stability.
B. From these facts, make inferences (guesses) about why Bigger murdered two women--one white and one black.
C. Based on these inferences, decide on the degree of Bigger's guilt and on a proportionally just punishment.
D. Write three separate compositions:
1. Describe Bigger Thomas, physically and mentally.
2. Explain him in terms of the two murders he commits.
3. Pass judgment on him in terms of these two crimes.

FORMAT FOR FACTS SHEETS:

Fact Sheet #1

Bigger's physical description
1. 2. 3.

Fact Sheet #2

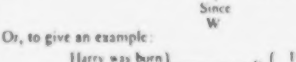
Bigger's relationship with his family.
1. 2. 3.

Toulmin's Claim/Data/Warrant (1958)

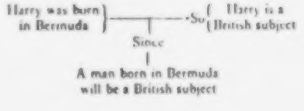
Almost thirty years ago Toulmin launched what he called "the first skeleton of a pattern for analysing arguments" (p.99). More recently, Kahn, Walter and Johannessen (1984) applied his theory to students' written assignments. Using Toulmin's terminology (Figure 4), their version is to have students , after reading a literary selection, advance a claim that pertains to the selection just read, find supporting evidence for their claim, organize their data, and smoothly incorporate it into their explanation (warrant) of how the data justify the claim.

Figure 4. Toulmin's Skeleton of a Pattern for Analyzing Arguments

We now have the terms we need to compose the first skeleton of a pattern for analysing arguments. We may symbolise the relation between the data and the claim in support of which they are produced by an arrow, and indicate the authority for taking the step from one to the other by writing the warrant immediately below the arrow:



Or, to give an example:



A variation of this approach is when the teacher supplies a claim before the class begins to read. Then, they gather supporting evidence as they read. Finally, based on the data they collect, they write a warrant that explains how their data supports the teacher's claim.

Join listening skills to thinking skills by showing a videotape of a short story or a novel. Give your students a teacher-advanced claim

and have them listen for the data they need to prove or disprove your claim. If they check their findings in small groups, you've added speaking skills to the activity. The culminating assignment is a well-written composition based on Toulmin's "skeleton of a pattern for analysing arguments."

Paired Problem Solving (Sadley and Whimbey, 1985)

This technique can be used at any level and in all subjects. The idea is to present students with a problem to solve and then pair them off (or have groups of three or four, if that would work better). Next, have them take turns as problem solvers. Whoever is the problem solver uses the other(s) as monitors of his/her thought processes as the problem is worked through. Monitors can challenge the problem solver any time there is an indication of vague, incomplete, or sloppy thinking. The challenge forces the problem solver to back up and begin again until there are no further objections. Thinking out loud among their peers will give students an extra source of feedback that could conceivably be more valuable than that provided by you. Again, this exercize includes both speaking and listening skills and easily lends itself to a written assignment.

The California Writing/Thinking Project (Olson, 1985)

The originators of this program combined the Bay Area Writing Project with the teaching of critical thinking skills. Soon to be published is a three hundred page notebook, partially devoted to thirty explicit demonstration lessons for each division of Bloom's taxonomy, with one lesson for each level of education--from the primary grades to college classes. For more information write: Carol Booth Olson, UCI Writing Project, Office of Teacher Education, University of California at Irvine, Irvine, CA 92717.

HOW CAN WE RECOGNIZE IMPROVED STUDENT THINKING? (Costa, 1985)

Following are ten characteristic of intellectual growth that teachers can observe and record:

1. Perseverance: When students are not so quick to give up in despair when the answer to a problem is not evident.

2. Decreased impulsiveness.

3. Flexible thinking: When they can state several ways of solving the same problem and evaluate the merits and consequences of alternate courses of action.

4. Metacognition: When students become aware of their own thinking processes.

5. Careful review: They review the rules and models they were to follow to confirm the correctness of their finished products.

6. Problem posing: The students begin to ask, "What evidence do you have?" or "How do you know that's true?"

7. Use of past knowledge and experience: "This reminds me of..." or "This is just like the time when we..."

8. Transference beyond the learning situation.

9. Precise language: They begin to use more descriptive words to distinguish attributes.

10. Enjoyment of problem solving: "Don't tell me the answer. I can figure it out by myself."

RECENT GENERAL CRITICAL THINKING TESTS (Ennis, 1985)

The Watson-Glaser Critical Thinking Appraisal (1980; Grade 9 and above)
The Cornell Critical Thinking Test (1985; Level X, grade 7 and beyond; Level Z, college students and bright secondary-school students)
The New Jersey Test of Reasoning Skills (1983; Grade 4 through college)
Basic Skills for Critical Thinking (1979; High School)
The Ennis-Weir Critical Thinking Essay Test (1985; Grade 7 through college)
Ross Test of Higher Cognitive Processes (1976; Grade 4 through college)
Test on Appraising Observations (1983; Grades 7-14)

Studies have shown (Worsham and Stockton, 1986) that students who had the advantage of instruction in thinking skills in their English classes "scored an average of 42 points higher on the verbal portion of the SAT than a control group that did not have direct thinking skill instruction" (p.8). It looks as though we have a new challenge facing us, one that promises to make the classroom more stimulating--for teachers as well as students.

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GETTING CHILDREN TO TUNE-IN: SUGGESTIONS FOR IMPROVING LISTENING INSTRUCTION

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Just about everyone complains about the non-listening habits of others; wives complain about husbands, husbands complain about wives, employers complain about employees, employees complain about employers, and clerks complain about customers not listening, while customers complain about clerks. Children, especially pre-adolescents, often claim that their parents never listen to them. The parents often wonder if these children are hearing impaired.

Non-listening, or tuning-out, permeates almost every conceivable human interaction. Who hasn't said, "You don't listen to me!" or "How many times do I have to say the SAME thing?" Hardly anyone in our society has been able to avoid the annoying and, sometimes, costly circumstances that are the results of poor listening. When others fail to listen, we become frustrated, irritated and, at the extreme, angry. All too often time is wasted, misinformation is passed and job effectiveness is hampered because people have learned to tune-out important messages.

The roster of people complaining about poor listening is probably headed by teachers. Teachers relate that the poor listening habits of their students interfere with progress in all areas of communication. When children do not listen they have difficulty succeeding in the content areas. The inability to follow oral directions hampers performance in art, music, and physical education, also. Non-listening or poor listening interferes with one's ability to evaluate, judge, detect bias, or draw conclusions. These skills and other listening skills can deter proficiency in reading, as well as, science, social studies and math.

Complaining about the poor listening habits of children provides temporary relief. If teachers are to improve the listening skills of children they must go beyond complaining. This article will identify some reasons children learn to tune-out and will provide some suggestions for helping children to tune-in.

LEARNING TO TUNE-OUT

Children, unless hearing impaired, begin their lives as rather "expert" listeners. Through listening, children learn much about the environment. Children learn the significant features of language: the phonemes or the sounds, semantics or meaning of words, syntax or the structure and patterns of language. Listening skills are of great benefit to the young child. The child learns that various sounds signal that caring individuals are near and often mean that the sounds that these people make contribute to his or her well-being. Without adequate listening skills, children would have great difficulty learning to speak and, thus, take longer to learn to function confidently in their environment. The physical, social and emotional, and cognitive development of young children is enhanced because children do listen and, therefore, are able to respond to the sounds in their environment.

Even though children begin their lives as rather expert listeners, by the time many of them reach elementary school they have learned to

tune-out, ignore, many of the sounds around them. The tuning-out process is gradual and, at times, essential. Each one of us has to contend with a lot of aural stimuli in any given day. As you read this article see if you can tune-in to the sounds around you: listen. Perhaps you heard the humming of the flourescent lights, the talking of others in the hall, the sounds of music on a radio, or a clock ticking. There are many sounds around us. In order to exist, it seems, we must tune-out some of these sounds. Tuning-out begins when individuals decide that some sounds are relevant and some sounds are not. Initially, it might be ignoring the raindrops on a window; later, it might be the chatter of others in a room while one is watching television. Eventually, we ignore more and more sounds in the environment, until we tune-out many of them, including oral messages.

Some tuning-out is essential for our own health and sanity: therefore, each of us tunes-out. When tuning-out extends beyond the filtering of extraneous sounds and includes ignoring significant oral messages, problems arise: communication is renderedd ineffective and the complaining begins.

Another condition that leads to children tuning out is what I call the IF-IT-IS-IMPORTANT Principle. As great observers, children learn quickly that messages considered important are likely to be repeated. Consequently, children learn to wait until information is repeated before tuning-in. Children engage in passive listening until they perceive that they must respond to an oral message.

Parents are rather effective teachers of the Principle: important messages will be repeated. I recall several years ago when my daughter was seven- or eight-years-old, I made what I thought was a simple request, "Will you bring me my shoes?" Spoken in a well modulated voice, this message fell on "deaf" ears. She didn't even acknowledge that a word had been spoken. Repeating the message, "Will YOU bring my shoes?" brought the appropriate reaction. (Of course by this time, I could have retrieved my own shoes.) Children learn quite early at home and in the classroom that when adults really mean business the intonation of the voices reflect this.

Tuning-out does not occur all at once. The process is gradual and most often partial. Rarely do children tune-out completely. As passive listeners they selectively tune-in. Sometimes this occurs because they have had to survive the noise pollution of an industrial and technological society. Sometimes this occurs because they have learned the message will be repeated. Regardless, poor listening habits are evident in many classrooms. Teachers need to help children tune-in to sounds that are important to classroom instruction. They must also help children value listening as an important communication skill.

IMPROVING LISTENING INSTRUCTION

The listening skills we have as adults are probably more a result of what we have "caught" rather than what we have been "taught." Researchers report that during the time we are awake we spend 80% of that time communicating with others: 45% of this time is spent listening, while 30% of this time is spent speaking; reading occupies about 16% of these hours; and, writing consumes about 9% of this communication time. Ironically, a casual investigation of instructional time spent on each of these areas reveals the reverse. That is, most instructional time is devoted to the teaching of writing, then reading, followed by speaking, with listening occupying the least amount of instructional time.

There are, no doubt, many reasons teachers devote so little time to the teaching of listening. Faced with numerous demands and competition for instructional time, teachers relegate listening to a "desired" rather than "required" category when planning for the language arts. Additionally, some teachers assume that listening is such a natural phenomenon that it does not have to be taught. Listening just happens.

The assumption that listening is so natural is probably a result of a confusion of terms. Most often when individuals assume this posture about listening, they have confused the terms "listening" and "hearing." HEARING deals with the ability to physically process sound waves in the ear. LISTENING consists of the ability to hear AND to assign meaning to what is heard. The listener must respond to the aural message. At the literal level of listening the listener may recall information. This is the level at which many teachers feel very comfortable. The inferential level of listening requires the respondent to "read between the lines." The critical level of listening requires one to evaluate, to judge, to detect bias, or to try to determine the speaker's purpose. The final level of listening incorporates all of the previous levels of listening. This level, the appreciative level, requires the listener to bring the cognitive and affective domains together. An understanding that "listening" is more than being able to hear is probably a first step in beginning listening instruction or improving listening instruction. This acknowledgement will probably lead teachers to find the necessary TIME for instruction.

Through systematic, daily instruction listening skills can be improved. An essential element of improving listening instruction is to recognize that a need exists. Teachers often indicate that children need to improve their listening skills; however, just as often teachers fail to realize that they, the teachers, must do something to improve these skills. Once teachers conscientiously approach listening as a skill they must teach there are guidelines they will find useful to that instruction.

ESTABLISH A LEARNING ENVIRONMENT CONDUCIVE TO LISTENING

The classroom environment must be made conducive to listening. The physical environment, the temperature, the seating arrangements, the lighting, all contribute to making a room conducive to listening. In the primary grades teachers might want to section off areas in the room for listening. These areas would signal to the students that the activity in these areas would be more subdued.

The teacher should attend to potential or existing distractions. Perhaps the placing of writing tools in desks when a speaker is visiting the classroom will encourage the children to concentrate upon what the speaker is saying rather than on playing with these items. Scheduling listening activities around recurring distractions might assist in improving listening instruction. For example, the principal of the school makes anouncements every day at 10:30 a.m. The teachers of listening would be cautious about planning a listening lesson that will be interrupted by these predictable events.

It is also important that the teacher attend to the emotional atmosphere or climate of the classroom. Children who feel threatened will find it difficult to listen to even the most well-planned lesson. This environment should encourage risk-taking. It would be an environment that values each unique individual. One teacher I know has such a delightful approach to making students feel comfortable in her classroom. Each

morning she greets them at the classroom door with a greeting or a personal observation about something they are wearing, or "I missed you yesterday." Upper elementary teachers might want to talk to their students about popular entertainers or clothing fads. What I have observed is that teachers who take the time to establish warm and caring classroom environments have an edge when it comes to teaching, especially the teaching of listening.

VARIETY

Variety is important for improving listening instruction. All too often I have noticed that listening instruction for young children consists of reading a book during milk break. With upper elementary children a good l-o-n-g lecture is usually considered good listening fare. Variety is a key word for improving listening instruction. Monotony is the surest way I know to have children tune-out.

Children should be exposed to all types of listening matter. They should be allowed to listen to records, tapes, films and filmstrips. The records and tapes shouldn't always be "teacher-type" media. Children can learn much about music by listening to some of the current "rock" and "country western" stars. In addition to this media, children should listen to others: each other, guest speakers, news reports and weather reports on television and radio. Commercials are excellent sources for teaching children to listen critically to analyze a message.

Sharing books can be stimulating to promote listening. Do not confuse this book sharing with the traditional book reports. Few people have learned to enjoy a book as a result of these book reports, especially the people who had to deliver the dreaded report. Sharing books can take many forms. I prefer to have children "sell" the book as if it were "Big Mac." Classmates are more likely to listen, enjoy and read the book than if they had been required to listen to the monotone voice of a book reporter.

USE VISUAL AIDS

In addition to using a variety of materials, visual aids assist in helping children to recall and to clarify information. Primary grade teachers recognize the need to use visual aids in their classrooms; however, teachers of older children seem to resist using these aids. This is a mistake. Charts, graphs, pictures from magazines, photographs, and even pellon pieces and a flannelboard can clear up misconceptions that even intermediate level children have about science. Not only will children have an auditory clue to rely upon, they will have helpful visual aids to reconstruct what was said.

THE LESSON

The lesson should be well-planned based upon a specific objective or several objectives. The purpose of the lesson should be shared with children prior to the listening activity. This gives children guidance as to what the teacher views as important. For example, if the teacher expects the children to recall literal level information, the teacher should say, "We are getting ready to listen to a story entitled *The Hungry Caterpillar*. When we have completed the story you should be able to name three foods the caterpillar ate." As this story is read, children will pay closer attention to these details. This ADVANCED ORGANIZER, as it is called by some, helps children concentrate on what they are expected to know when the particular listening activity has been completed.

A second aspect of the lesson should deal with improving one's questions. Effective teachers of listening learn to ask good questions. These questions should guide the child from the literal level of listening to the appreciative level of listening. The easiest example of using questioning strategies at the various levels is illustrated in the following. Assume the children have just heard the story of *The Three Bears*. What follows is a very simplistic example of questions that could be asked at each of the levels:

Literal Level: How many bears were in the story? Where did the bears live? (These questions require the children to recall information they have heard in the story.)

Inferential Level: How was the weather when the bears went for a walk? Do you think the bears really liked porridge? Why/Why not? Did Goldilocks live near the bears? (Weather is not mentioned in the story. Children might answer these questions using visual clues that accompany the story or they have to "read between the lines" to respond. The answers are not given in the narrative.)

Critical Level: Do you think Goldilocks should have gone into the bears' house? Could this really happen? (At this level children are expected to make judgements, and to evaluate.)

Appreciative Level: Did you enjoy this story? Why/Why not? (The appreciative level allows children to determine whether the listening experience was enjoyable or worthwhile. Some feel that an additional level should be added which encompasses the need to assess whether the listening activity was enjoyable and to create something new based upon the listening experience. This level is usually called the creative level of listening.

The various levels of questions used in a listening lesson provide opportunities for teachers to evaluate the listening lesson. Teachers should try to move beyond the literal level of questions even with younger children. Good questioning strategies can improve listening instruction.

Listening instruction can be improved when teachers pace the lesson appropriately. It should not be too long or too short. An exciting storytelling session might capture the attention of children for 30 minutes, while a lecture might need to be divided into smaller digestable parts.

BE A GOOD MODEL

One of the most challenging aspects of teaching is that teachers need to model the behaviors they expect of students; therefore, if teachers want children to listen, then teachers must listen themselves. There is a great temptation to attend to clerical duties when children are sharing. The children will often interpret this as a lack of interest on the teacher's part. Teachers must learn to listen to their students if they want their students to improve their listening skills.

Listening is a powerful tool of communication. The listening skills of children need to be improved but must not be left to chance, not merely "caught" but systematically taught. Children cannot be MADE to listen; however, they can be motivated to listen. When listening is viewed as a legitimate language skill, more teachers will include it in the curriculum. Complaining about the poor listening habits of others will accomplish little; listening instruction can accomplish much.

Continued on page 6

NONVERBAL COMMUNICATION: A NECESSARY TOOL TO CLASSROOM TEACHING STRATEGIES

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Nonverbal communication has become a much more recognized and accepted form of communication over the last fifteen years. In addition, it has become a household word among Americans because of the book *Body Language* written by Julius Fast. Ray Birdwhistell, who is generally considered an authority on nonverbal behavior, made some rather astounding estimates of the amount of nonverbal communication that takes place. He estimates that the average person actually speaks words for a total of only ten to eleven minutes daily and the standard spoken sentence takes only about 2.5 seconds. Also, in a normal two-person conversation, the verbal components carry less than 35% of the social meaning of the situation and more than 65% is nonverbal.[1] Albert Mehrabian, another noted researcher in this area, has formulated an equation to depict his concept of the importance of nonverbal communication:

> Generally, we can say that a person's nonverbal behavior has more bearing than his words on communicating feelings or attitudes to others.
>
> Total feeling = 7% Verbal feeling + 35% Vocal feeling + 55% Facial feeling[2]

This equation becomes especially believable in studies of the "double-edged message" whereby a speaker says one thing and his/her facial expressions, posture and gestures contradict the words of the speaker.

Since the classroom is a goldmine of nonverbal behavior or communication, my primary focus will be there. Based on personal experience and the studies of various researchers, it is evident both teacher and students use this form of communication. Therefore, the need for both to be aware of nonverbals is necessary in order to create a better teaching/learning environment and rapport.

Mehrabian categorizes nonverbal communication into three areas: immediacy, power, and responsiveness.[3] I will begin with a discussion of power and how it influences any relationship teachers and students may have. It is a fact that teachers are in a position to exert power and that they have a higher status than their students. Students early on recognize this power environment and play the submissive role either by choice or in some cases by force. Years of such experiences lead students to equate teachers with classrooms and authority. Therefore, when students discover teachers outside the classroom, many express great surprise. Students need to know that teachers are real people; they do not live at school. They also eat at fast food restaurants, go on dates, own pets, go to movies, department stores, buy groceries, drive cars, and exercise. A power oriented teacher can often make students forget these similarities as well as that a warm human communication can be had if both teacher and student opt for that environment. Teachers desiring to maintain that heavy power role will create a separateness and define their territory. Students having to deal with this relationship will generally speak in a more submissive or softer tone, and in nonverbal ways express their fear with body tension, straight posture, and little change or exchange of facial expression. They will whenever possible

maintain a body distance of 7-12 feet, according to leading anthropologist Edward T. Hall who has defined four distance zones for our daily existence.

On the other hand, students whose teachers prefer to place less emphasis on their power will not as tightly define their territory, or put little constraint on it. These teachers can be found standing in front of the desk closer to the students, or seated in or on top of a student's empty chair, a distance of as close as 18 inches-4 feet. This reduces the submissiveness of the students and as a result, they are generally more relaxed, less uptight and speak out with less reservation. It is one of many ways that teachers can nonverbally communicate their humanness. The physical placement of classroom and office furniture is significant to students' interpretations of faculty.

> Student-teacher relationships also seem to be affected by desk placement . . .twenty-four out of thirty-three senior faculty members put their desks between themselves and their students, but only fourteen out of thirty junior faculty members did so. Furthermore, the "unbarricaded" professors were rated by students as more willing to "encourage the development of different viewpoints by students," as ready to give "individual attention to students who need it" and as less likely to show "undue favoritism."[4]

A study by Sommers and Ross suggests a great correlation between classroom positioning by students with respect to participation. Their study indicates that in seminars, most participation comes from students directly opposite the instructor. Students generally avoid seats on either side of the instructor even when all seats are filled. If they do take these seats, students are generally silent throughout the class period. In straight row rooms, students within eye contact range of the instructor participate more, as well as students in the center sections. Adams and Biddle made a similar study noting that 63% of the 1,176 behaviors observed, came from students located in three positions one behind the other down the center of the room. That area appears to be the center of activity. High verbalizers tend to select seats in this area more than moderate or low verbalizers. Thus, classroom seating is <u>not</u> random, but certain types of students do gravitate to central and noncentral areas. The central zone of participation is heavily influenced by teacher-student visibility, which will promote participation for everyone, except the initially low participators.[5] This study, however, does seem to imply that teachers were standing or seated in the center of the classroom; nevertheless high verbalizing students will generally follow the teacher's lead and adjust to any new seating arrangement the teacher might select. Additionally, my experience would indicate that the more rewards and support for participation that a teacher can muster, the better students - low, moderate, and high verbalizers - will be motivated to try and participate and thus create a positive learning environment regardless of where the teacher stands or sits.

Mehrabian's immediacy category is directly related to classroom positioning as well, since it deals with a like-dislike approach. Students generally choose a seat next to someone they like. Similarly, a teacher during a lecture or discussion, by moving into the group, creates that "liking" impression. Immediacy behaviors involve an increase in the sensory stimulation between two persons. Leaning forward while seated, touching, reaching out a raised hand, eye contact, addressing those you like or want to please more than others, and a smile, are all clues or nonverbals to mean liking or interest. Dislike or disinterest creates nonverbal signs of silence, leaning back, unpleasant facial expressions, and looking away to prevent eye contact.

Proceeding further with the immediacy category, let's move into a typical classroom situation where the teacher is lecturing to a class. Viewing the teacher, we might observe him/her habitually gesturing. According to Mehrabian, this is a positive sign because an affiliative style generally includes gesturing to convey positive feelings, which in turn elicits liking, cooperation, and hopefully interest. Additionally, this teacher may be walking and/or moving into the group as he/she lectures, which generally indicates enthusiasm for the subject on the part of the teacher. Good eye contact creates a feeling of conversation even though only the instructor is speaking.

Studies indicate as does personal experience, that teachers are lost if they are not aware of how the students are receiving lecture material. An alert teacher then can and will recognize nonverbal behavior in students if they are interested, understand, or are bored. This responsiveness category in accordance with the immediacy category of Mehrabian, includes the following gestures as clues for the teacher: a slouched, leaned-back posture; a blank stare with hardly any blinking; head in hand with drooping eyes; doodling, and leg crossed with foot moving, are clues of disinterest, lack of understanding or boredom. It is imperative for a teacher to pick up on these nonverbals and alter the approach so all learning is not lost.

During class discussion both teacher and students also communicate nonverbally. Once a question is asked, the classroom is filled with nonverbal behavior which may include: frantic hand waving, solid eye contact, or hands folded to designate confidence. All of these might indicate a willingness to answer. Head scratching, avoided eye contact, slouching or ducking down in the seat, a shrugged shoulder, clenched fists, finger to mouth, or hand to head, all might be clues to indicate students who do not wish to answer, or do not know the answer. While the student chosen is answering, let us look to the teacher's nonverbals as he/she listens. The teacher's head may be nodding and he/she may be smiling, both positive reinforcements for the student. The teacher may have a hand to his/her mouth or earlobe. According to Gerard Nierenberg, author of *How to Read a Person Like a Book,* these can be interpreted as signs of a desire to interrupt the student. Other gestures a teacher may make are rubbing his/her nose which may signify "No" or an uncertainty about a proper response to the student's answer, rubbing index finger behind the ear, a variation of the above, and also rubbing the eye which may mean, "I can't see your point."

If a student questions a teacher because he/she may disagree or for clarification, the nonverbals of the teacher may include: crossing the arms, a protective gesture; forming hands in a steeple, which is a gesture of strength and confidence; and hands joined together at the back, which depicts command of the situation. However, rubbing the back of the neck, rubbing the forehead, or appearing to reach to the neck to secure a necklace or tie could be interpreted as signs of self-doubt.

Other nonverbal communication is instigated by time. A teacher rarely needs to consult a clock or watch to determine when a class period is winding down. No matter how interesting the material or innovating and entertaining the teacher, a number of students will send the following messages: sitting on edge of seat with hands on knee as a lift for getting up, stacking books, putting materials away, rapidly nodding heads in agreement, tapping pencils or feet, general restlessness, and increased verbal communication. In essence, their message is, "Let's stop here; it's time to go." Unless a classroom policy is set at the beginning of

the year, as much as five minutes in class time may be wasted in readying to leave or with these nonverbals. As ingenious as a teacher may be, some of these messages will still peek through.

I would be remiss in this article if I were not to include suggestions teachers might use to interpolate nonverbal communication into various curriculum units to allow students to be more aware of and to learn more about this form of communication. These are just a few of many ideas which have and/or can work quite successfully in English, speech, creative dramatics, acting, mass media, intro to theatre and American studies classes:

1. Have students read *The Miracle Worker*. Invite a speaker who knows sign language to demonstrate and discuss with the class. Have students take turns acting out various scenes with only a narrator speaking the story line.
2. Select various film clips and video tapes which show local, state and national political figures giving speeches and/or at negotiating tables. Show tapes first without sound and discuss - then show with the sound. This works beautifully as an opener for preparing students to enhance their own speeches in front of the class, or for American studies students to realize and recognize the impact nonverbals can make to a politician's meaning and in influencing the public.
3. Select parts of various movies and have students view without the sound and then with the sound. This helps students who are writing scripts to realize the importance of facial expression and movement to good film, since it often fills more time than the spoken word.
4. Take a number of index cards and write a different situation on each one which 2-4 students would take turns drawing from, prepare for a few minutes, and then pantomime before the class. The class, upon its conclusion, will discuss <u>what</u> they think they saw happening, and <u>why</u> they think so.
5. More advanced students can choose a card and with no preparation do what is called improvisation. Other students carefully watch the nonverbal cues - choose someone to "freeze" and then jump into the scene often changing it to a different idea.

Nonverbal communication has earned an important place in all of society and thus the proverb "actions speak louder than words." As teachers we must exhibit an awareness of these messages which we send, and use that information to improve the classroom environment and relationships; for indeed, nonverbals allow us to recognize, accept, and understand the ideas, feelings, and attitudes of one another.

ENDNOTES

[1]Mark L. Knapp, *Essentials of Nonverbal Communication* (New York: Holt, Rinehart and Winston, 1980), p. 15.

[2]Albert Mehrabian, *Silent Messages* (Belmont, CA: Wadsworth Publishing Company, Inc., 1971), p. 44.

[3]Ibid., pp. 113-118.

[4]Knapp, p. 63.

[5]Ibid., p. 68.

METANALYSIS: A LINGUISTIC APPROACH

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PART I: INTRODUCTION

The word apron and the word napkin are etymologically related. Why, then, does apron begin with an "a" while napkin begins with an "n"? The answer is, "because of metanalysis." Metanalysis is the incorrect determination of word boundaries, and although it is more common for a person learning a foreign language, it is not at all rare as a phenomenon of native speakers, sometimes intentionally, and sometimes unintentionally. And sometimes these words even officially enter our language. Some words lose a letter, as when "apron" and "adder" come from "naperon" and "nadder." Other word pick up a letter, as when "nickname" comes from "ecknname." In the expression "a naperon" the "n" slid to the left. In "an eckname" it slid to the right.

One of the characters in Beverly Cleary's Beezus and Ramona calls the Star Spangled Banner the "Donzer Song," because it contains the expression "by the dawn's early light" as part of its lyrics. And I was told of one class of students which were being given a lesson on the "Pulitzer Prize" and many of the students were at first mishearing it as the expression "pullet surprise." William Safire says that when he was a child he thought that there was only one letter between "k" and "p" as he always heard and recited the same three letters--"k ellemeno p."

In rapid speech, word boundaries are frequently blurred through the process of assimilation or sandhi. The signals which indicate word juncture become indistinct and ambiguous. Words are not totally autonomous in speech, but when this speech is turned into writing decisions must be made as to where the word boundaries are. Because of the indistinct signals, and because of incorrect mind sets, it is not uncommon for incorrect word boundaries to occur. Furthermore, metanalysis can occur at various levels (phonological, orthographic, morphological, syntactic, semantic, and pragmatic), and at each of these levels it is a slightly different phenomenon.

PART II: PHONOLOGICAL METANALYSIS

In an article entitled "Linguistics and Humor," William Pepicello and Robert Weisberg discuss the question 'What is the key to a good dinner," and the answer to this question, "A turkey." The term they use to describe this phenomenon is "pseudomorphology." Evidently the authors had a category they needed a name for, and they came up with a name, appropriate enough, but nevertheless ad hoc.

In his *Word Play*, Hans Holzer gives a number of metanalysis definitions:

CAPRICORN: Vegetable cultivated in Southern Italy
GRUESOME: A little taller
MISCARRIAGE: Winner of the annual Wagon Makers beauty contest
SEAMSTRESS: The result of wearing one's pants too tight
PARTRIDGE: Half-breed mountain
WINSOME: And lose some

G. G. Pocheptsov, a Russian linguist, takes a common linguistic example of metanalysis, and reforms it into a joke:

CHEMISTRY PROFESSOR: What can you tell me about nitrates?
CHEMISTRY STUDENT: Well-er-they're a lot cheaper than day rates.

And Evan Esar turns metanalysis into a knock-knock joke:

"Knock, knock."
"Who's there?"
"Bob, Bob."
"Bob, Bob, who?"
"Bob, Bob, black sheep, have you any wool?"

Notice that in this example the sound under consideration, /b/, is copied rather than replaced. Thus in "Baa Baa black..." at the end of the first two words the /b/ of the next word is anticipated, but it is also retained in its original place, resulting in "Bob Bob black...."

Now let's look at some longer stretches of phonological metanalysis. In a book entitled, *Navigating the Slippery Stream of Speech,* Ronald Cole gives what appears to be a random assortment of words, as follows: "Anna Mary candy lights since imp pulp lay things." By changing the word boundaries, however, we soon discover that this series of words is not so random after all: "An American delights in simple playthings." To make things even more complicated, extended metanalysis can also contain morpheme inversions--what the linguist calls "metathesis." In *On Language,* William Safire gives an example: "I'd rather have a bottle in front of me than a frontal lobotomy." This example is so sophisticated and effective that it has become a sort of folk example, and most people are not even aware of the original source. In *The Official Explanation,* however, Paul Dickson attributes this expression to the late Fred Allen.

PART III: ORTHOGRAPHIC METANALYSIS

Orthographic metanalysis is not common, but it does exist. Mike Thaler (Letterman on National Educational Television) has written numerous books that rely primarily on this particular device. In his *Stuffed Feet* for example, he gives such examples as the following:

Where do you get a lawn?	At a laundry.
Where do you get a farm?	At a pharmacy.
Where do you get a boat?	At a boutique.
Where do you get a floor?	At a florist.

In *Aspects of Language,* Dwight Bolinger gives some other examples of metanalysis pairs that differ in spelling. Given a neutral reading, there is no way of knowing which of the pairs is being pronounced:

Ben Tover	vs	bent over
one's own	vs	one zone
a gray chip	vs	a great ship

And to these can be added Charles Fries' famous example of "catch it." The story goes that a number of linguists were arguing about whether a phonologist needed the symbol "c-wedge," when he could just as well represent this sound with "t" followed by "s-wedge." Fries pointed out that without these two separate symbols there would be no way of distinguishing between "catch it" and "cat shit," and he considered that to be a "very messy linguistic problem indeed."

PART IV: MORPHOLOGICAL METANALYSIS

Prefixes and suffixes are frequently involved in the process of metanalysis. Leonard Levinson defines *debark* as "To peel a tree." In like manner, Hans Holzer defines *canonization* as "An artillery battle," and *sublet* as "An economy size U-boat." Notice in this last example, *sublet* is a perfectly possible, but non-occurring word. The suffix "-let" is a very active suffix that can be placed on virtually any generic tangible noun. But also notice the different intonation in the word *sublet* meaning "to rent from a renter," and *sublet* meaning "a small sub."

Particles function very much like affixes, so they also are common in metanalysis formation. Hans Holzer gives the following forms based on the indefinite article a.

ABASEMENT:	Where cheap apartments usually are
ACUTENESS:	Charm, often child-like
AFFIX:	Trouble
ARREST:	What everybody should take from time to time
AWAKE:	An event anticipated by the relatives

I suppose that this proves Norman F. Roberts' contention that, "Arose by any other name would be a verb."

PART V: SYNTACTIC METANALYSIS

Such expressions as "U-3 habilitation" and "I soar" and "P-score" and "youth in Asia" are not especially meaningful or common. In his *Aspects of Language*, however, Bolinger explains that each of these expressions is pronounced the same as a very meaningful and common idiomatic expression, as follows: "youth rehabilitation," "eyesore," "peace corps," and "euthanasia."

PART VI: SEMANTIC METANALYSIS

Earlier in this article there was discussion about the difficulty of identifying bound morphemes such as "de-" "-ation" and "-let" and particles such as "a." Now let us look at some free morphemes, but this time let us look at them from the direction of synthesis rather than analysis. Thus like Hans Holzer, we can say that the result of a hat fitting might be "capsize," and a person who holds a joint bank account with you is a "checkmate," and a most unfortunate place to work is "old-factory." On the May 27, 1981 episode of the Johnny Carson Show, Shelley Winters says that she always thought that "menopause" was the "pause between men."

Blanche Knott has written a book entitled, *Truly Tasteless Jokes Three*, in which she asks the question, "What's the difference between a hormone and an enzyme?" and then gives the response, "You can't hear an enzyme." This is a sophisticated example because although it is phonologically based, it is semantically constrained. First of all, it fits nicely into the category of "tasteless jokes." Second, *hormone* and *enzyme* belong to the same, rather exclusive, semantic set. And third, the closure made by the hearer of the joke is based on the phonologically similar but orthographically, morphologically, syntactically, semantically, and pragmatically disperate *hormone* vs *whore moan*.

It's even possible to have extended or allegorical metanalysis. Robert Orben says he now knows why they call a particular kind of bathing suit a Bikini. It's because they don't cover the girls atoll. Of

course "Bikini" and "atoll" are part of the same semantic set, being related hierarchically--the island of Bikini being itself an atoll.

PART VII: PRAGMATIC METANALYSIS

It is frequently the case that metanalysis is related to context, and is therefore in the category of "pragmatics." In her *Best Wishes, Amen: A New Collection of Autographic Verses*, Lillian Morrison gives an example of a poem in which the context is used to disambiguate the expression under consideration in various directions:

> Dewey was an admiral down on Manila Bay.
> Dewy were the morning skies in the lovely month of May.
> Dewy were her eyes when she said, "I love you true."
> Oh, do we love each other? I should say we do.

Edward Anthony, a linguist at the University of Pittsburgh, sometimes cites the following example of a limerick where the last line (i.e. the linguistic context) is set up in such a way as to accomodate the drastically different meaning of the reanalyzed name of the reverend:

> The Reverend Henry Ward Beecher
> Called the hen a most elegant creature;
> The hen, pleased with that,
> Laid an egg in his hat,
> And thus did the hen reward Beecher!

Consider still a further example of context controlled metanalysis. Evan Esar gives a riddle one might find in an arithmetic book. He tells about a motorist who was 100 yards from an open level railway crossing and was proceeding at 50 miles per hour. A train was also approaching at 60 miles per hour, and its distance from the crossing was 375 feet. Then Esar asks the question, "Did the motorist get across?" After waiting an adequate amount of time, Esar answers his own riddle: "Yes, the motorist got a cross. His widow bought it out of the insurance money."

Sometimes the context affecting metanalysis is not from a single culture but rather the result of a clash between two cultures. Alvin Schwartz gives an example of bilingual metanalysis in his *Tomfoolery*. He asks someone if he would like to join a secret society called the Royal Order of Siam. If someone wants to join, Schwartz has him bow five times and repeat these Siamese words: "Owah tagoo Siam."

Schwartz's example is a joke. An example in Bolinger's *Aspects of Language* is not a joke. He tells Niccolo Tucci's story that first appeared in the January 14, 1950 issue of *The New Yorker*, as follows:

> What the priest had told them was that my mother was an *Orthodox* Catholic. The Italian word for "Orthodox" is *Ortodosso*, which in its feminine form, *Ortodossa* sounds rather ominous to illiterate ears, because *un orto d'ossa* means a yard full of bones. This phonetic coincidence was enough to make the peasants connect my mother with some diabolical cult, and the feud dividing us from the people of Albiano became even deeper.

Names are especially difficult because they do not follow the same rules of grammar as do other words. Many Spanish Americans, therefore, may think that the Star Spangled Banner begins with "Jose can you see."

A child learning adult English is in many ways like a person learning a foreign language. Child language, like bilingual language, is a rich source of metanalysis. In an article entitled "What TV Does to

Kids," Harry F. Waters talks about the typical kid, whose first polysyllabic utterance is "bradybunch."

Some children pledge allegiance to the flag of the United States of America and to the republic for Richard Stans, though these children are hardpressed to answer when asked who Richard Stans is. In an article entitled "I Led the Pigeons to the Flag" William Safire tells about some other names that are misanalyzed by children, such as "Guylum Bardo," Victor Moan," "Sophie Aloran" and "Gorvey Doll."

Sometimes these onomastic expressions enter our language as regular words. In "The Naming of Things," John Train gives the etymology of the word "tawdry."

> The convent, later cathedral, of Ely was founded in the 7th century by St. Audrey, who died of a growth in her throat, which she believed was a punishment for wearing sumptuous necklaces. In time, a fair came to be held at Ely on St. Audrey's day, October 17, at which one of the most popular wares was "St. Audrey's lace." a handsome chain of lace band for women to wear around their necks. As centuries passed the lace was made more and more shoddily, while the saint's name elided into *tawdry*.

PART VIII: CONCLUSION

In doing research for this article I looked up the word "metanalysis" in *Webster's New Collegiate Dictionary, Webster's New World Dictionary, The Longman Dictionary of the American Language,* and *The Oxford American Dictionary,* and I was unable to find it. I feel that it's an important word because it describes a very common and important process, especially in the area of language acquisition, and I hope someday the word will be added to ordinary desk dictionaries.

But in this article I hope to have done more than merely suggesting the importance of the word and the concept. I have also tried to show how a linguistic analysis--in fact a levels approach--might shed light on the process of metanalysis.

It might be argued that metanalysis is strictly an orthographic concept having to do with the spaces that are placed around words, and of course this is perfectly true. What I have attempted to do in this article is to see what else is involved besides spacing. If only spacing is involved, then I consider the process to be phonological, because the two expressions are homophonous. If a change in spelling is involved as well, then I consider the process to be orthographic. If bound morphemes have a different interpretation as a result of the metanalysis, then the process is morphological, and if the metanalysis involves the process of concatinating words together, then it is felt to be syntactic. When lexicalization or other meaning considerations come into play we are at the level of semantics. And context considerations bring us to the level of pragmatics. The important point to consider, however, with metanalysis is that each level presupposes existence of all of the more fundamental levels, and presupposes the nonexistence of all of the less fundamental levels. Syntactic metanalysis, therefore, must involve phonology, orthography, and morphology, and it must not involve semantics or pragmatics. I admit that I've had some difficulty placing my samples of metanalysis into the proper levels, as there are some examples that don't fit as nicely into the boxes as I would have liked. I think, however, that the levels-approach for dealing with such concepts as metanalysis is an appropriate approach, and I hope I have demonstrated that metanalysis be-

comes a more sophisticated process as it goes from lower to higher levels in the hierarchy.

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INTRODUCING LANGUAGE CONCEPTS

NICHOLAS J. KAROLIDES
University of Wisconsin-River Falls

The teaching of traditional grammar with traditional methodology (sentence diagramming, labeling parts of speech and grammatical constructions, memorizing lists of rules) has long since been recognized as, at least, ineffective. The Department of Public Instruction's *A Guide to Curriculum Development in English Language Arts* summarizes the research findings:

> "Most existing research has attempted to determine whether or not instruction in scientific or traditional grammars improves students' application of internal grammar or usage in their writing. The evidence that it does not do so seems conclusive. Virtually every study published since 1906 fails to show such a relationship." (p. 17).

Further, brain periodization research seems to establish the non-readiness of youngsters under 14 to deal with the abstract analysis such a teaching focus requires.

The learning of several fundamental grammatical concepts from a concrete perspective, however, offers other possibilities. Many years ago, long before sentence combining research, I developed a series of lessons for my junior high school classes; I was searching for an alternative to the traditional grammar methodology required by the school district, and discovered that the activities were efficacious beyond the immediate language learning. In recent years I have used variations of these lessons to introduce sentence combining exercises, the word play and accompanying discussion providing a natural lead-in.

The lessons are initiated with a sentence scramble activity. The students close their eyes while I write these words on the board: tree eating the Mary apple under sat the. It takes sixth and seventh graders 30 to 60 seconds to write a sentence; third graders start their sentence, on average, in fifteen seconds but it takes them longer to write it; college students are a bit faster than the middle-schoolers. Most write: Mary sat under the tree eating the apple. There is increasing variation with the more mature writers. No one writes a non-sentence; no one writes a nonsense sentence: The tree sat under the apple eating Mary.

The discussion focuses on why they were able to do it so easily, so quickly, so accurately - almost uniformly. I push beyond the shrugged "I don't know; I just did" responses to the recognition of the mind-imbedded, automatic patterns. We discuss why most start with "Mary" and why no one writes the nonsense sentence--they readily so acknowledge it. We explore the variations possible, what they mean and what causes the differences. Three important ideas emerge: the grammatical concept of word order; the recognition that they already know a good deal about language in their heads and in practice; sentences "pop" into the mind with the speed of a blink.

The second lesson works toward more specific concepts, building on

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NCTE ACHIEVEMENT AWARDS, 1986

KARRIE ANN BECHER, NEENAH HIGH SCHOOL

Karrie, a member of the PomPon squad, yearbook staff, and Senior Board, was a nominee to the World Affairs Seminar, and an alternate for Badger Girls State. She plans to major in international relations or journalism.

TROY DEHN, OSHKOSH WEST HIGH SCHOOL

Troy, an outstanding student in Spanish and French, is also active in forensics, drama and the newspaper. Career interest: foreign languages.

ELLEN DROUGHT, NICOLET HIGH SCHOOL, GLENDALE

Ellen is a National Honor Society member and editor of her newspaper. She received second place in the American Association of French Teachers contest. Other interests are piano and volunteer work. Career interests include journalism and French.

BECHER

DEHN

DROUGHT

HAAS

HARTFORD

HERSHKOWITZ

RACHEL S. HAAS, APPLETON WEST HIGH SCHOOL

A National Honor Society member, Rachel is also a Rotary Outstanding Student. She placed second at the WHFCH State Forensics Meet. Other activities include drama, vocal jazz, and weightlifting. Future vocation: clinical psychologist.

MICHAEL T. HARTFORD, WEST DEPERE HIGH SCHOOL

Michael received the National Merit Letter of Commendation. Active in drama, jazz band, Boy Scouts, Future Teachers of America, and the newspaper, he is a member of the French National Honor Society. Career goals: journalism and fiction writing.

DEBRA HERSHKOWITZ, JAMES MADISON MEMORIAL HIGH SCHOOL, MADISON

Debra is a National Merit Commended Scholar and a National Honor Society member. Active in the school symphony orchestra, she is a gold medalist in Wisconsin's State Solo Ensemble Music Festival. Debra plans to become a screenwriter.

JESSICA JOHNSON, ELK MOUND HIGH SCHOOL

Jessica's activities include yearbook, music, band, chorus, jazz band, and Pompons. She has won the State Fair Award of Excellence in watercolor painting. Future vocation: English teacher or artist.

GABRIELLE KLEINMAN, WHITEFISH BAY HIGH SCHOOL

Gabrielle, winner of the Brown University Book Award in English, is active in a peer support group, the math team and newspaper. She also participates on the swim and cross country teams. Future vocational interests include business and communication.

CLEO KUNG, MADISON WEST HIGH SCHOOL

A National Merit Semi-finalist, Cleo is interested in theater, dance, and art. She has won a French poetry pronunciation award. An exchange student in Amazonas, Brasil, she has also spent a summer at a workcamp in Anguilla, British West Indies.

JOHN NIESEN, EDGEWOOD HIGH SCHOOL, MADISON

A National Honor Society member, John has received awards in music, writing (the Capitol Times Writing Contest), and cross country. Interests include track, band, paper.

JOHNSON

KLEINMAN

KUNG

NIESEN

PIANTEK

POUDRIER

SEELMAN

SUKOW

THOMPSON

UGORETZ

CAROLYN PIANTEK, NEENAH HIGH SCHOOL

Active in volleyball and basketball, Carolyn attended Badger Girls State and received merit awards in foreign language, social studies and the humanities. Vocational interests include international relations.

ALMIRA FAY POUDRIER, BURLINGTON HIGH SCHOOL

Almira has won various music awards and the Mary Perkins Writing Contest. She is involved in the newspaper, band, and the Racine Youth Symphony.

CATHERINE SEELMAN, WHITEFISH BAY HIGH SCHOOL

Active in Student Council, yearbook and the special Olympics, Catherine is also active in track, volleyball, and forensics. A National Honor Society member, she has won an Honorary Science Award.

DAVID SUKOW, RIVER FALLS SENIOR HIGH SCHOOL

A National Merit Semi-Finalist and member of the National Honor Society, David attended Badger Boys State. Other activities include choirs, drama, forensics, and track. Future vocation: physics or acting.

REBECCA THOMPSON, CEDARBURG HIGH SCHOOL

A French Club member, Rebecca anticipates a career either as a journalist or a writer.

KATHRYN UGORETZ, SHEBOYGAN SOUTH HIGH SCHOOL

Kathryn, a member of the National Honor Society, has received the Associated Press News story Award, and a first at the WFCA State Forensics Tournament. On the Student Council Executive Board, Kathryn is also active in Concert Choir, newspaper and plays.

Written by Julie Terpstra

Introducing Language Concepts
Continued from page 27

the first activity. The sentence: "The old man sat still by the well." I ask them to write a number of new sentences, from three to five, each using all of the words of the original and no additional words. The puzzle-solving nature of this activity engages attention, challenges. I write their variations on the board; fifth graders and up offer an excess of sentences; a class of eleventh graders repeating ninth grade English for the second time provided 36 sentences (again, no non-sentences).

The discussion is enlivened. First, we sort the sentences, discovering readily that they don't mean the same thing. Not only have the sentences changed meanings, but the words have changed meaning. Particular attention is given the word *still*. A certain intellectual excitement is generated when students note that the reordering of but two words--"The old man still sat by the well" causes this shift in meaning. (A heartier response occurs when the inevitable "The well old man sat by the still" sentence emerges.)

This sorting is the backdrop for significant discussion of cause and effect. Though they don't always have the language, even the youngest students can establish the role of "position" or "word order" in giving the sentence its meaning. Acknowledging that this also directs the meaning of a word, that words have more than one meaning, is recognition of a related concept. Both of these are part of the internalized grammar of children before they reach the middle elementary school years. These lessons bring this knowledge to a conscious level so that it may be applied.

The discussion proceeds to examine the concept of emphasis - when two sentences have the same meaning but a different ordering of words suggests a different angle of vision. Upper elementary school and junior high school children are very capable of discerning and interpreting these subtle distinctions.

When this extended lesson is completed, the students have learned two fundamental concepts and a related semantic concept. They have begun to gain insight about stylistic-meaning shifts in word order to effect emphasis. And, quite important, they have understood their own capabilities to work with words, to create sentences unhesitantly.

Subsequent lessons may go in various directions. Similar sentences may be used to solidify the concepts. Or, students may be asked to write a series of sentences using the same word to create a different meaning of that word, depending on context or word order. Or, they may be asked to play with meaning by just changing a key word-the verb, the noun, the adjective. Or, they may be given minimal kernal sentences and be asked word by word, phrase by phrase to expand them, watching them evolve and change situational meaning according to the addition. Or, as I noted earlier, they may be introduced to sentence combining exercises, that variety which allows students the choice of creating the product. These exercises build both grammatical and semantic language learnings.

Discussion of these exercises has never failed to be rewarding and exciting. Students enjoy the word play and the inventive challenge; they enjoy discovering the potential of words and structures. In addition to these essential language learnings, however, they have also consciously established some fundamental language concepts which explain how their language works. This consciousness seems to work to their advantage--giving them a certain dexterity and language access--when they write beyond exercises in "real" composing.

BOOKS
FOR CHILDREN & ADOLESCENTS

Byars, Betsy. *The Not-Just-Anybody Family.* New York: Delacorte Press, 1986.

Junior, age seven, is very imaginative. One day while pretending to fly, he falls off the roof and breaks both legs. After that he spends most of his time in the hospital. Junior's grandfather, Pap, is in jail. Junior's brother, Vern, tries to rescue Pap. Maggie, his sister, keeps Junior informed about life outside the hospital. This is a good story about how family members can help each other. Readers interested in loving and caring family stories will like this book.

Jennifer Balloni (4th grade), Ballwin, Mo.

Sharmat, Marjorie. *How to Meet a Gorgeous Guy.* New York: Delacorte Press, 1983. JHS

Two high school girls, Shari and Lisa, are boy crazy. Lisa is writing an article for the teen magazine, *Acne,* called "How to Meet a Gorgeous Guy," and Shari is chosen to be part of the "experiment" with boys. Then the experiment starts and Shari finally gets to meet her dream guy, Craig. Craig and Shari start to have a wonderful relationship till Craig takes Eve Raines to a party. Shari knows she has been dumped. She is heartbroken. But Shari and Craig have enough love for each other that they get back together again. This story is fiction, but it could be very real. I recommend it to people who like reading funny romance stories.

Erika Jordahl (8th grade), Baldwin, WI

Lawrence, Louise. *Moonwind.* New York: Harper and Row, 1986. JHS.

Two teenagers from twenty-first century Earth, Garth, a lyrical Welshman, and Karen, an extrovert Californian, win an international essay competition-four weeks visiting the first permanent American base on the Moon. Their youthful exuberance vibrates throughout the complex and beyond, triggering the automatic monitor in an age-old extra-terrestrial spaceship hidden nearby, pulling Bethkahn, an astral being from a ten thousand year sleep in the cryogenic chamber. To repair her ship, enabling return to her own planet, Bethkahn must borrow a human form to weld a sheared rotor blade, unless she can persuade someone to do it, voluntarily, for her. Contact risks capture, waiting risks discovery; then a surprise meeting with Garth opens up new options for both.

With this personality triangle, Lawrence skillfully juxtaposes contrasting viewpoints and perceptions, desires and goals. *Moonwind,* a quick-moving mixture of sci-fi/fantasy, adventure and romance, offers a diversity of thought-provoking possibilities, addressing issues of friendship, responsibility, risk-taking, madness and man's fascination with space.

Jeri A. Goodspeed (student), University of Wisconsin-River Falls

Zolotow, Charlotte. *Early Sorrow: Ten Stories of Youth.* New York: Harper and Row Publishers, 1986.

Loss, separation, divorce, death, family conflicts, and unspoken love are all explored in the ten stories collected by Charlotte Zolotow. These stories were carefully selected to illustrate the often unexpected intense pain and sorrow which face the adolescent. Authors such as Reynolds Price, Harold Brodkey, James Purdy, Stephen Vincent Benet, and Katherine Mansfield delve into these topics, which are frequently glossed over or avoided in short stories, to expose the adolescent's raw feelings of pain, turmoil, and loss.

Although the stories differ in style, tone, setting, and point of view, they are bound here by their common theme of early sorrow in youth. They show young people grappling with internal and external forces in their sorrow, learning to come to terms with the intensity of the loss, and striving to restore order in their lives. These short stories depict the painful episodes that precipitate turning points in the lives of children.

This collection examines the different facets of sorrow honestly without being overly depressing or melancholic. The central characters show a mix of males and females from age eleven to seventeen making these stories appropriate for a wide range of readers. Kimberly Young (student), University of Wisconsin-River Falls

Levin, Betty. *The Ice Bear*. New York: Greenwillow Books, 1986.

"...Kaila and the bears came and changed everything. Now he was free." (p. 72) An unfamiliar place and a distant time. A thread of fantasy. Adventure. These add up to an exciting and intriguing book. Treachery is brewing in the kingdom of Thyrne, the cruel, repressive Lord of Urris having usurped lands and power. Wat, the baker's bondsboy, seeking heroic acclaim, traps a white bear cub after its mother had been slaughtered, but gets involved in intrigue when he rescues it from Urris' hunters. His escape from Odstone with Kaila, the bearkeep's daughter, leads into danger and freedom. They encounter outlaws, a spy, and a strange birdman. They develop a series of games, teaching the bear cub to respond to commands. When circumstances cause them to return to Odstone, they find refuge with a group of Mirth Mongers, turning the games into tricks, using them as a cover for their plans.

The plot moves swiftly, compactly. Wat discovers that the heroic road leads to self-discovery, to decisions about his future that define the nature of freedom. In addition to a strong plot and meaningful theme, Ms. Levin has created a vivid world, and a believable character whose quest becomes important to the reader.

Branscum, Robbie. *The Girl*. New York: Harper and Row, Publishers, 1986.

The girl lives in a fearful world, so much so that she has retreated into silence. Her mother has abandoned her and her siblings, leaving them with their abusive and neglectful grandparents. The work, sharecropping, is constant and demanding. But the worst fear is Uncle Les who "likes little girls," whose hands are always reaching, pinching, whose leer threatens worse. The girl dreams of better times, of getting away as does her older brother, who shares the telling. The end is bittersweet, however, not pretty but straightforward. A moving story.
Reviews by Nicholas J. Karolides, University of Wisconsin-River Falls

FOR TEACHERS:

Hoffman, Gary. *Writeful*. Huntington Beach, Calif.: Verve Press, 1986.

"*Writeful* is for all who believe writing can be a challenging yet creative experience, that from the beginning, learning to write need not be a dry, scaly pursuit resulting in dead writing." *Writeful* lives up to this introductory statement in being itself creative and stimulating. Moreover, it eschews the traditional baggage of the composition text--rhetorical forms, do's and don'ts of usage, grammar and mechanics. Rather, it focuses on language, structures, strategies.

The text has two central divisions. "Full-brain Style" focuses on sentences and words, the "vitality" of writing. It describes methods of building sentences, creating rhythms, connecting details. It illustrates "ways to slow pace and give punch to quick thoughts." The word sections play with metaphor and slang, word masks and euphemisms. "Full-blooded strategy" approaches whole pieces from the principle not of preestablished organizations but rather from tactics used inside strongly written works. These include identifying time-suspension detail; isolating dominant, eye-catching detail; using exaggeration or extravagance; revealing dual perspectives; building ideas from openings and others.

Each section is compelling and revealing, challenging the reader-writer to confront real composing. The "work-out" exercises are engaging, provocative, thoughtful. I found myself pausing to mentally start a "write." I found myself planning to use this idea and that tactic with my students. This is a must resource for writing teachers.
Nicholas J. Karolides, University of Wisconsin-River Falls

SERVICE BULLETIN Nos. 29 and 40 - Indexes: *Wisconsin English Journal*/Volumes 1-15, 16-20. Compiled by Eugene Engeldinger and Barbara Stevens, UW-Eau Claire. $1 each

SERVICE BULLETIN No. 30 - Bibliography of Science Fiction. April, 1974. Compiled by Roger D. Sween UW-Platteville. An annotated listing of 300 novels, short stories, anthologies, films, and secondary sources. $1.00

SERVICE BULLETIN No. 31 - Censorship in Wisconsin Public High Schools, 1973. Lee A. Burress, UW-Stevens Point. A follow-up of his 1964 study; current censorship trends and developments related to Supreme Court decisions. 75¢

SERVICE BULLETIN No. 35 - An Annotated Bibliography of Fantasy Literature. Compiled by Robert H. Boyer and Kenneth J. Zahorski, St. Norbert College, DePere, Wis. An annotated listing of fantasy primary works, reference tools, full-length critical works, essays, magazines, associations, dealers and publishers. $1.00

SERVICE BULLETIN No. 36 - Research: Composition Teaching Methods and Purposes. "Teaching Public Written Discourse: The Blending of Communicative Effectiveness and Mechanical Correctness: by Joanne Yatvin, Crestwood School, Madison; "Writing Competencies Needed by High School Graduates" by Robert A. McKeag, UW-Oshkosh. 75¢

SERVICE BULLETIN No. 37 - Wisconsin Authors: Literary Map and Bulletin. Compiled by Duane and Maureen Roen. The map includes drawings of scenes from the lives or the books of thirty-seven major Wisconsin authors and a list of 126 adult authors and 60 juvenile authors. The bulletin also includes a wealth of biographical and bibliographic material. Many elementary or secondary titles are labeled. $3.00 plus $1.00 postage for map and bulletin ($1.00 for bulletin alone).

SERVICE BULLETIN No. 38 - Bibliography of Native American Books for Elementary Grades. April, 1979. Compiled by Maxine Burress, UW-Stevens Point. An annotated bibliography of books for children, grades K-8. Grade levels are indicated. 75¢

SERVICE BULLETIN No. 39 - Alcohol and Alcoholism in Children's Literature. Compiled by Carl Personke, UW-Madison. An annotated bibliography of books on alcohol, alcohol abuse and alcoholism. Evaluation of effectiveness is included. 60¢

SERVICE BULLETIN No. 41 - A Small Community Serves Its Gifted. April, 1981. By Monica L. Josten, South Milwaukee, Wisconsin. Including: method of selecting students, handling problems, curriculum, and results of the program. $1.00

SERVICE BULLETIN No. 42 - Elementary Children's Writing--A Study and an Approach. Beverly Nordberg, Fox Point, 1982. Discussion of criteria for evaluating children's writing and their application. Teaching suggestions offered. 75¢

SERVICE BULLETIN No. 43 - Wisconsin Writers. Compiled by Robert Wells. An overview of current Wisconsin writers with a bibliography of their work. 75¢

SERVICE BULLETIN No. 44 - Evaluating Student Writing. February, 1982. Nancy S. Haugen, UW-Madison. Discussion of evaluation principles and tactics with specific time saving suggestions. 75¢

SERVICE BULLETIN No. 45 - Forty Short Writing Activities. November, 1983. Jane H. Yarbrough, University of Wisconsin Center, Marinette, Wisconsin. 75¢

SERVICE BULLETIN No. 46 - Doublespeak and George Orwell Awards. March, 1984. Compiled by Nicholas J. Karolides. The winning statements of NCTE's Doublespeak Award (1974-1984), an ironic "tribute" to American public figures who have perpetrated gross misuse of language, and the Orwell Award which recognizes an outstanding contribution to the critical analysis of public discourse. 75¢

SERVICE BULLETIN No. 47 - Whose Tower Is It? Training Peer Tutors of Writing. December, 1984. By Beverly Lynn Clark and Richard Dollase. A detailing of the procedure and content in the training of peer tutors, including an extensive model of the "ideal" tutoring session. $1.00

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